



RICCARDO RAIMONDO  
University of Oslo

TRANSLATING MIND AND DESIRES:  
PHYSIOLOGY OF PASSIONS  
IN PELETIER'S AND WYATT'S  
TRANSLATIONS OF PETRARCH'S  
*FRAGMENTA*\*

*Abstract*

This article compares two poet-translators of Petrarch's *Rerum Vulgarium Fragmenta*, who have never been compared or interlinked. We have no evidence about a close connection between Jacques Peletier (1517-1582) and Thomas Wyatt (1503-1542), but they seem to share a similar translative imaginary by highlighting the most passionate –even erotic – features of Petrarchan poetry. The comparative analysis in this context will thus constitute the very first attempt to test the full potential of the theory of translation imaginaries from a transnational and synchronic standpoint.

Questo articolo offre uno studio comparativo di due poeti-traduttori dei *Rerum vulgarium fragmenta* di Petrarca, che non sono mai stati messi a confronto. Non abbiamo prove di un legame tra Jacques Peletier (1517-1582) e Thomas Wyatt (1503-1542), ma essi sembrano condividere un immaginario traduttivo simile, mettendo in evidenza le caratteristiche più passionali, persino erotiche, della poesia petrarchesca. L'analisi comparativa in questo contesto costituirà quindi il primo tentativo di testare tutte le potenzialità della teoria degli immaginari della traduzione da un punto di vista transnazionale e sincronico.

*Introduction: exploring transnational imaginaries*

While a well-known early modern tradition, in France and the British Isles, aims to translate Petrarch in a moralising way<sup>1</sup>, it is also \_\_\_\_\_

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<sup>1</sup> I can mention, for instance, the influence of Clément Marot (1496-1544) on two important English translators of the *Fragmenta*, Edmund Spenser and John Harington of Stepney. While Edmund Spenser (1552-1599) translates Petrarch by using Marot's translation as a support, the Marotian impact on other English translators is not noticeably evident, as in the case of John Harington of Stepney's (16<sup>th</sup> c.). They seem to introduce a moralising appropriation of Petrarch's *Fragmenta* considered as a sort of 'Protestant/Evangelical tale'.

possible to observe a very different canon of early modern translations that highlight the most passionate – even erotic – features of Petrarch’s poetry. This article is meant to sketch a very first investigation to identify the main traits of this translation tradition by examining a selected corpus of translations by Jacques Peletier (1517-1582) and by Thomas Wyatt (1503-1542). Although these two translators are not directly interconnected – as is the case, for instance, with other English and French translators such as Clément Marot (1496-1544) and Edmund Spenser (1552-1599) – they share a similar ‘translative imaginary’ of Petrarch’s *Fragmenta* that I will attempt to outline briefly in the next paragraphs.

At the core of my current investigations is the notion of translation imaginaries<sup>2</sup> (Raimondo 2016-2022; Bezari, Raimondo, Vuong 2019). The notion of ‘imaginary’ originally emerged from social and psychological studies, and the theory of the imaginaries of translation can be considered as an extension of existing theories on ‘the linguistic imaginary’<sup>3</sup> (Houdebine 2002, 2015). This notion is thus particularly useful to model and understand the translator’s subjectivities (*the imaginaries of translators*) and the various conceptions and representations of translation (*the imaginaries of translating*) involved in the circulation of texts.

In this context, it is worth outlining that the translation imaginaries shape, not only the early modern translated texts, but also the reception of Petrarch’s *Fragmenta* in subsequent centuries. This epistemological prism thus allows us to describe translation canons/traditions across the centuries, not only within the context of a national culture<sup>4</sup>, but also from a transnational perspective – as is the case in

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<sup>2</sup> RICCARDO RAIMONDO, *Orphée contre Hermès: herméneutique, imaginaire et traduction (esquisses)*, «Meta», vol. LXI, 2016, pp. 650-674; CHRISTINA BEZARI, RICCARDO RAIMONDO, and THOMAS VUONG, *The Theory of the Imaginaries of Translation / La théorie des imaginaires de la traduction*, «Itinéraires», vol. II-III (2019) [online: <journals.openedition.org/itineraires>]; R. RAIMONDO, *Orpheus versus Hermes: on a few 20<sup>th</sup> Century French Translators of the Canzoniere*, in *Translating Petrarch’s Poetry: L’Aura del Petrarca from the Quattrocento to the 21<sup>st</sup> Century*, ed. Ca. Birkan-Berz, G. Coatalen, Th. Vuong, Cambridge, Legenda Books, 2020, pp. 152-170; ID., *Le Phenix Poète et les Alouêtes. Traduire les Rerum vulgarium fragmenta de Pétrarque en langue française (XVI<sup>e</sup>-XXI<sup>e</sup> siècles): histoires, traditions et imaginaires*, Bruxelles, Peter Lang, 2022.

<sup>3</sup> ANNE-MARIE HOUDEBINE (ed.), *L’Imaginaire linguistique*, Paris, L’Harmattan, 2002; ID., *De l’imaginaire linguistique à l’imaginaire culturel*, «La linguistique», LI, 2015, pp. 30-40.

<sup>4</sup> R. RAIMONDO, *Le Phenix Poète et les Alouêtes...*, cit., pp. 25-30 and *passim*.

this article. Furthermore, this approach can be extremely profitable not only to delve into well-known connections between translators, but also to highlight similarities between translators whose relationships can only be hypothesized. This article proceeds from an analogy – between Peletier’s and Wyatt’s ‘translative gesture’ – with the hope that this first step will be the basis for further transnational investigations.

### *Jacques Peletier’s desirs ardents*

Learned literary scholar and refined doctor, theoretician of translation and translator of the classics, Jacques Peletier offers us an innovative and heuristic version of twelve Petrarch’s sonnets. For him, the *Fragmenta* became at the same time a poetry “workshop” for dialoguing with other contemporary poets, a “sound-box” to make the echoes of his polymorphous culture vibrate, and finally an intimate reading prism to decode the dynamics of love and eroticism<sup>5</sup>. Peletier published his first translations in a florilegium entitled *Douze sonnets* and included them in the first edition of his *Œuvres poétiques* (1547)<sup>6</sup>. In this volume, the Italian language of the *Fragmenta* is considered at the same level as classical Greek and Latin. The translations of the *Fragmenta* can be found together with translations of the first two books of Homer’s *Odyssey*, the first book of Virgil’s *Georgics*, three odes by Horace and an epigram by Martial – which confirms Peletier’s interest in translation into verse. Peletier translates the following sonnets respecting the division *in vita* (1) and *in morte* (2), and following the order and numeration of Jean de Tournes’s edition (1545)<sup>7</sup>: *Rvf* 2 (1.II), 74 (1.LV), 75 (1.LVI), 132 (1.CIII), 134 (1.CV), 163 (1.CXXXI), 164 (1.CXXXII), 267 (2.I), 274 (2.VI), 276 (2.VI-II), 305 (2.XXXVII), 314 (2.XLVI).

We can appreciate the richness of the rhyme schemes which are of six different configurations:

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<sup>5</sup> ID., *Jacques Peletier traducteur du Canzoniere de Pétrarque*, «Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée», no. XLVI.II, 2019, pp. 235-251; ID., *Le Phenix Poète et les Alouêtes...*, cit., pp. 135-152.

<sup>6</sup> JACQUES PELETIER, *Douze sonnets de Pétrarque*, in *Œuvres poétiques*, Paris, imprimerie de Michel de Vascosan pour Luy and Gilles Corrozet, 1547.

<sup>7</sup> PETRARCH, *Il Petrarca*, Lyon, Jean de Tournes, 1545.

1. The preferred configuration is surely the reproduction of the schemes used in the source text (ABBA ABBA CDC DCD in 1.CXXXI and 2.VIII; ABBA ABBA CDE CDE in 1.CXXXII and 2.I; ABBA ABBA CDE DCE in 2.VI);
2. The adoption of the marotic scheme (ABBA ABBA CCD EED in II.37);
3. The adoption of the scheme inaugurated by Saint-Gelais (ABBA ABBA CDC DEE in I.LV);
4. The creation and enhancement of an original scheme called «Peletier's scheme»: ABBA ABBA CCD EDE, in 1.II and 2.XLVI);
5. ABBA ABBA CDE DCE in 1.LVI and 1.CIII);
6. ABBA ABBA CDE CDE in 1.CV (which is also one of the most frequent scheme in the *Fragmenta*).

The choice of the macrotext seems to suggest a close dialogue with Marot's anthology, *Six sonnetz de Pétrarque* (about 1541-1544)<sup>8</sup>. We can immediately notice that the number of sonnets translated by Peletier (12) is the double of those translated by Marot (6). What may appear to be a coincidence is in fact a precise translation project, confirmed by the composition of the macrotext. In fact, if, in the *Fragmenta*, *Rvf* 1 responds to the canons of the *exordium*, the series 2-5 respects those of the *initium narrationis* by the use of *loci a re* (2 *causa*, 3 *tempus*) and *a persona* (4 *patria*, 5 *nomen*)<sup>9</sup>. The first sonnet is therefore a poem that reflects on itself and its relationship with the readers – a *metapoetics* – while in series 2-5 the verse serves as a true narrative. It is as if Peletier, starting with *Rvf* 2 (and not *Rvf* 1 as Marot did) wanted to focus on describing the dynamics of *amor-passio*, rather than on his relationship with the poetic discourse and with his readers. This inspiration seems to be confirmed by the choice of the other sonnets.

In Petrarch's *canzoniere*, the sonnets 74 and 75 form a kind of appendix to the *canzoni Rvf* 71, 72, 73, which Petrarch himself refers to

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<sup>8</sup> CLÉMENT MAROT, *Six sonnetz de Pétrarque sur la mort de sa dame Laure, traduitz d'italien en françois*, Paris, G. Corrozet, about 1541-1544; ID., *Œuvres poétiques*, 2 vol., ed. Gérard Defaux, Paris, Bordas, 1990-1993; ed. Paris, Garnier, 2014. For more information about this translation and for an exhaustive bibliographical overview about Marot translator of Petrarch, see: R. RAIMONDO, *Clément Marot, traducteur évangélique du Canzoniere de Pétrarque*, «Renaissance and Reformation/Renaissance et Réforme», XLIII.II, 2020, pp. 120-145; ID., *Le Phenix Poète et les Alouêtes...*, cit., pp. 115-134 and *passim*.

<sup>9</sup> PETRARCH, *Canzoniere*, ed. Marco Santagata, Turin, Einaudi, 1996, p. 13n.

as ‘songs of the eyes’ (*cantilene oculorum*)<sup>10</sup>. While in sonnet 74 the poet addresses the theme of the poetic failure due to the anguish of Love (and not because of a «*defecto d’arte*»), in sonnet 75 Laure’s eyes inspire a *dolce penser*, push the poet to write more, and allow him to compose without fatigue. The other sonnets confirm Peletier’s attention to the love dynamics that generates opposite and paradoxical feelings: there are sonnets known as *de oppositis* (*Rvf* 132, 134), in which *Rvf* 164 could also be included, and one sonnet that inspires a hymn (*Rvf* 163) in which Love «*voiz tous mes pensers a nu*» (1.CXXXI, l. 1). On the other hand, the sonnets *in morte* (*Rvf* 267, 274, 276, 305) appear as *lamentationes*. Peletier’s selection thus reveals a passionate poet who wishes to confront himself with the most intimate and emotional accents of the *Fragmenta*. Such inspiration also partially seems to influence the translating choices, as well as the formal choice of often following some common rhyme schemes used in the *Fragmenta*.

On the one hand, the choice to keep some widespread schemes in the *Fragmenta* – unlike the Marotic scheme – could lead us to think of a greater concern for fidelity as well as a choice of adherence to the Petrarchan imaginary: Peletier seems to value «*la vive expression des passions amoureuses*»<sup>11</sup>. We are therefore far from a vision of Love as ‘faulty boy’ (*faulx garson*)<sup>12</sup>, as we find in Marot’s moralising translation. On the other hand, adherence to the Petrarchan sonnet and scheme may already be part of a broader ‘theory of the sonnet’ that Peletier successively developed and synthesised in his *Art poétique* (1555): in this work, he opposed the sonnet to the epigram, expressing his preference for the former because it is more *hautain*, and has more *majesté*<sup>13</sup>.

Peletier thus dramatises the grief of love by the semantic amplification of certain terms and phrases. It makes, for instance, the meaning of *percusso* (*Rvf* 75, l. 1) even more explicit by using *navré* (1.LVI,

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<sup>10</sup> See the annotation by Petrarch in Vaticano Latino 3196 (c. 17v) on the l. 144 of *Triumphus Cupidinis* III («*fonti, fumi, montagne, boschi e sassi*»), which refers to the l. 37 of *Rvf* 71: «*attende similem pedem in cantilena oculorum et in illa A la dolce ombra*».

<sup>11</sup> J. PELETIER, *Art poétique*, 2<sup>nd</sup> book, chap. IV, «Du Sonnet», Lyon, Jean de Tournes et Guillaume Gazeau, 1555, p. 61; ed. Michel Jourde, Jean-Charles Monferran and Jean Vignes, in ID., *Œuvres complètes*, ed. Isabelle Pantin, Paris, Champion, 2011, p. 354. [NB: a simplified spelling is used here].

<sup>12</sup> C. MAROT, «Vous qui oyez en mes rymes le son», in ID., *Six sonnetz de Pétrarque...*, cit., l. 8.

<sup>13</sup> J. PELETIER, *Art poétique*, cit., p. 61; ed. 2011, p. 354.

l. 1), so that a hit (*coup*) becomes a wound, or he transforms fatigue into disgust by translating the final phrase «*non mi stanco*» (*Rvf* 75, l. 14) by «*ne fu oncq' desgousté*» (1.LVI, l. 14). Indeed, he considers that Petrarch concludes his sonnets «*un peu froedment*»<sup>14</sup>, and he perhaps wishes to impose his own poetic mark. It is not surprising then that some transformations have exaggerated the expression towards a more passionate register: cf. «*duri miei pensieri*» (*Rvf* 274, l. 1) and «*desirs ardens*» (2.VI, l. 1), *volta* (*Rvf* 305, l. 4) and *contreinte* (2.XXXVII, l. 4), «*la nova pietà con dolor mista*» (*Rvf* 314, l. 6) and «*la pitié de douleur attitisée*» (2.XLVI, l. 6).

A subterranean osmosis between scientific knowledge and poetic art can also be observed – which is in line with Peletier's corporal inspiration. Although this osmosis is not a foundational feature, it is a much appreciated vector of inspiration in Peletier's poems and translations. For example, in the sonnet L.V (*Rvf* 74), one can notice a translative graft that has no equivalent in the source text: «*en parlant de ce ris qui m'embame*» (l. 5)<sup>15</sup>; or the translation of the term *mente* (*Rvf* 314, l. 1) by *ame* (2.XLVI, l. 1)<sup>16</sup>.

*Jacques Peletier's and Thomas Wyatt's amor-passio: 'my delight is causer of this strife'*

As stated in the introduction, I wish to describe a similar imaginary in the translations by a poet who apparently has nothing to do with Peletier, but who is certainly a deep connoisseur of early modern French poetry. As William Rossiter argued, Wyatt «fused the French and French-inflected forms and conventions which were so familiar to him with his Petrarchan source texts»<sup>17</sup>. Although we do not know to date any evidence of a relationship between Wyatt and Peletier, we do know that Wyatt travelled to the French court in the company of Sir Thomas Cheynes in March 1526, and may have met the French

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<sup>14</sup> *Ibidem.*

<sup>15</sup> The verb *embamer* (variation for *embaumer*) is part of a medical register. See the DMF (*Dictionnaire du Moyen Français*) [online: <atilf.atilf.fr>].

<sup>16</sup> The term *âme* at that time refers both to a spiritual Neo-Platonic conception and to the principle that animates living beings. See the DMF [online: <atilf.atilf.fr>].

<sup>17</sup> WILLIAM ROSSITER, *Wyatt Abroad: Tudor Diplomacy and the Translation of Power*, Woodbridge, Boydell and Brewer, 2014, p. 49. About the French and Petrarchist sources of Wyatt, see also: *ivi*, pp. 54-90 and *passim*.

Petrarchists Clément Marot and Mellin de Saint-Gelais during a meeting between Francis I and Charles V at Nice in 1538 or at Paris in 1540 (both meetings celebrated by Marot in verse)<sup>18</sup>.

After the *Fragmenta*, Wyatt (ed. Rebholz 1978)<sup>19</sup> liberally translated and imitated sonnets *Rvf* 102 (IX), 140 (X), 190 (XI), 82 (XII), 224 (XIII), 19 (XV), 49 (XVI), 134 (XVII), 189 (XIX), 173 (XX), 57 (XXI), 124 (XXII), 21 (XXIII), 169 (XXVI); imitated songs 360 (LXXIII) and 37 (LXXVI); partially translated *Rvf* 129 (CLIII), 84 (CLXIII), 121 (CLXVI), 153 (CXXXVII). Other rewritings must also be pointed out: e.g. *Rvf* 1 (CLXXVII), 98 (XVIII), 269 (XXIX). He most probably used Vellutello's commentary<sup>20</sup>, whose «portrayal of Petrarch the diplomat-poet no doubt would have appealed to Wyatt»<sup>21</sup>.

As Alessandra Petrina remarked<sup>22</sup>, Wyatt – who initially started to translate *De remediis* and afterwards moved on to the *Fragmenta* – seemed to originally prefer the translation of vernacular poems for linguistic reasons. Translating *De remediis*, he found that «the labour began to seem tedious» and he «shulde want a great dele of the grace» – as Wyatt confessed in his preface to his translation of Plutarch's *De tranquillitate animi*<sup>23</sup>.

Of course, Wyatt's interest in translating the *Fragmenta* does not stem only from stylistic preference. On the one hand, Wyatt is a «realist poet whose heart is in this world»<sup>24</sup>. As Rebholz argued, Wyatt is

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<sup>18</sup> See PATRICIA THOMSON, *Sir Thomas Wyatt and His Background*, London, Routledge and Kegan Paul, 1964, p. 54; W. ROSSITER, *Wyatt Abroad...*, cit., pp. 54-55.

<sup>19</sup> I cannot deal in this context with the problem of attribution of Wyatt's poems. I will limit myself to use the numeration of Rebholz's edition: THOMAS WYATT, *The complete poems*, ed. R.A. Rebholz, New York, Penguin, 1978 (in this article I will always refer to this edition, and to Rebholz's commentaries). About Wyatt translator/imitator of Petrarch, see among other: REED WAY DASENBROCK, *Wyatt's Transformation of Petrarch*, «Comparative Literature», vol. XL, no. II, 1988, pp. 122-133; W. ROSSITER, *Wyatt Abroad...*, cit., *passim*.

<sup>20</sup> *Le volgari opere del Petrarca con la esposizione di Alessandro Vellutello da Lucca*, Venice, Giovanni Antonio Nicolini da Sabbio, 1525-1541.

<sup>21</sup> W. ROSSITER, *Wyatt Abroad...*, cit., pp. 96. On this point, see: *ivi*, pp. 103-121.

<sup>22</sup> ALESSANDRA PETRINA, *The Humanist Petrarch in Medieval and Early Modern England*, «Journal of Anglo-Italian studies», XII, 2013, p. 55.

<sup>23</sup> *Tho. wyatis translatyon of Plutarckes boke, of the quyete of mynde*, London, Richard Pynson, 1528, sig. a. II. For Petrina, «these lines mark the passage from the Latin to the Italian Petrarch in English appreciation» (A. PETRINA, *The Humanist Petrarch in Medieval and Early Modern England*, cit., p. 55).

<sup>24</sup> HERBERT HOWARTH, *Wyatt, Spenser and the Canzone*, «Italica», vol. XLI, no. I, 1964, p. 80.

very sensitive to the «description of the contrarious passions in a lover»<sup>25</sup>, and, to him, Petrarch represents a treasure trove of literary themes and motifs. On the other hand, the *amor-passio* rhetoric in Wyatt also dialogues with political issues and – as Rossiter remarked – the «paradoxical, antonymic discourse of Petrarchan poetics provide an apt parallel to the shifting, often seemingly contradictory objectives of early modern diplomacy», whereby a diplomat could be sent «to propose either peace or war»<sup>26</sup>. After Rossiter, Wyatt’s Petrarchism cannot be viewed as being aesthetically neutral or removed from his diplomatic experience: it was a «language of counterpoint which he was learning to speak as a fledgling ambassador»<sup>27</sup>.

From my point of view, it is intriguing to observe that Wyatt’s, as well as Peletier’s, translations seem to originate from the same passionate inspiration. Like Peletier, Wyatt frequently explores the ‘contraries of love’ by means of antitheses: see for instance CXIII for a «statement of the absurdity of the “contraries” and yet their truth to the speaker’s experience as a lover»<sup>28</sup>. As Rebholz remarked, Wyatt’s attitude is to dilute Petrarch’s neoplatonism, for instance, «emphasizing the temporal and moral benefits of this love»<sup>29</sup> in the poem LXXIII (l. 129-33) which acts as a translation of *Rvf* 360. The poetic movement in Petrarch «is from a simple fact of existence – a lady dead of the plague – to a paen of glory», whereas in Wyatt the movement «is back from the transcendent to the real and everyday, from the celestial to the living»<sup>30</sup>.

Since our translators did not translate the same poems (except for the one I will analyse in this article), a synoptic comparison between the two is impossible. However, through a lexicographic analysis as in the diagrams below<sup>31</sup>, we can notice that several lexical choices refer to common semantic fields and seem to interpret the source in the sense of a passionate imaginary of translation. The graphs show and map selected verses which are organized by themes (e.g. DESIRE) and keywords (e.g. plaisir).

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<sup>25</sup> See Rebholz’s commentary on XVII (1978).

<sup>26</sup> W. ROSSITER, *Wyatt Abroad...*, cit., pp. 94-95.

<sup>27</sup> Ivi, p. 95.

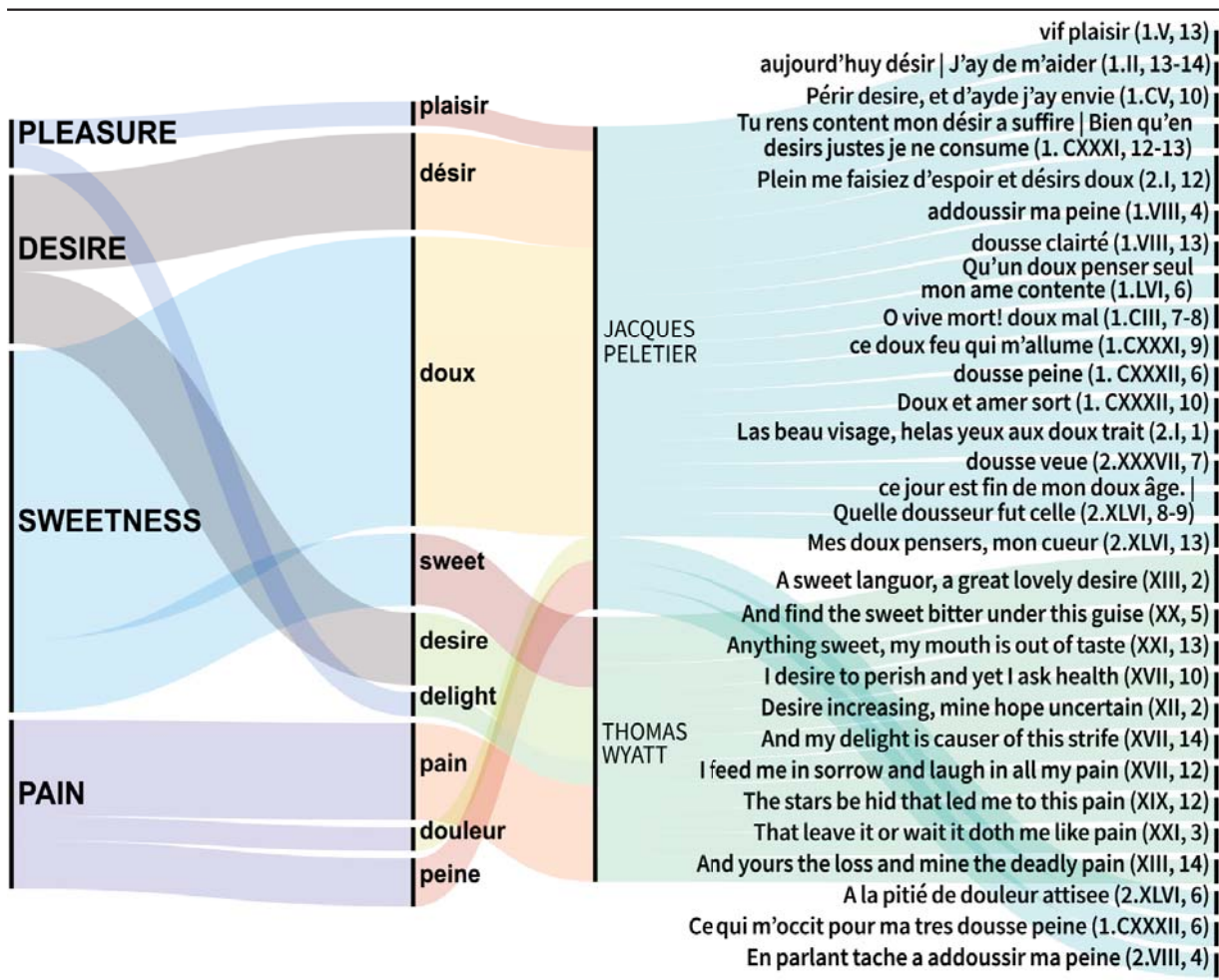
<sup>28</sup> Rebholz’s edition, 1978, p. 347.

<sup>29</sup> Ivi, p. 384.

<sup>30</sup> H. HOWARTH, *Wyatt, Spenser and the Canzone*, cit., p. 81.

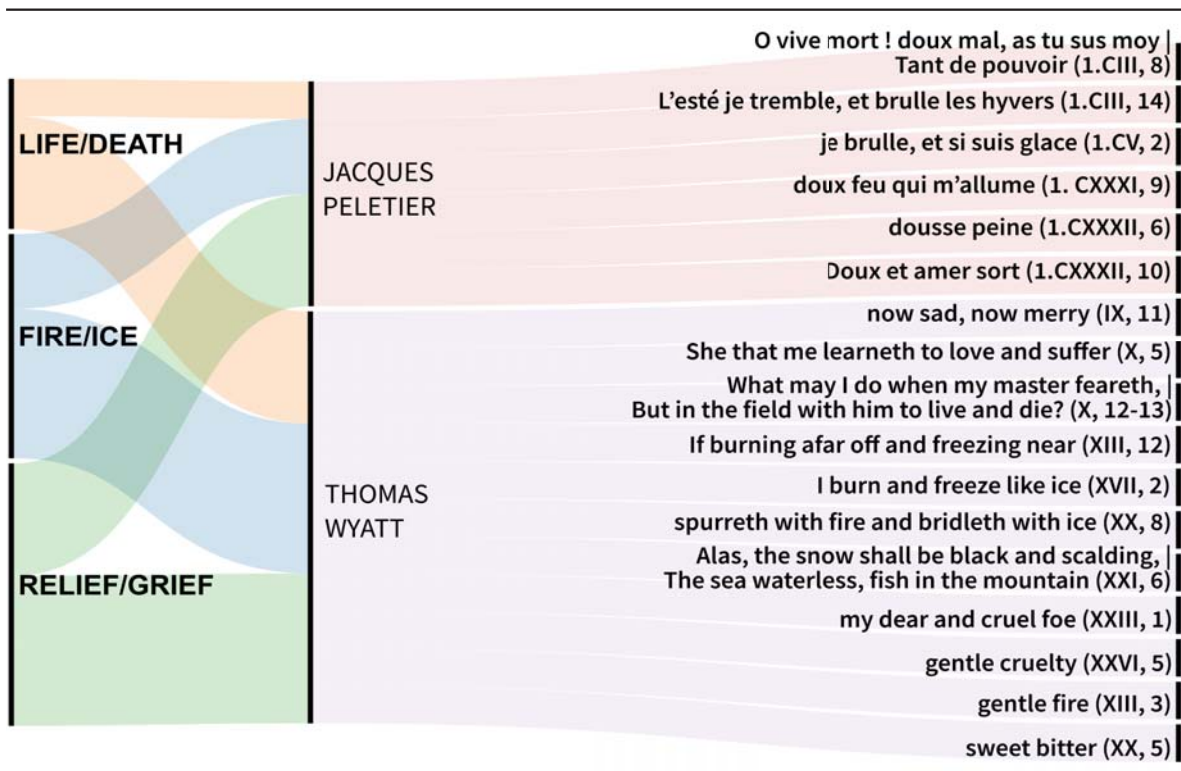
<sup>31</sup> The alluvial diagrams have been created with *Rawgraphs* (<rawgraphs.io>), and customised with *Inkscape* (<inkscape.org>).





Graph 1.

First, it is remarkable that the lexicon referring to sweetness, desire, and pleasure is much more frequent and meaningful than that relating to pain or other similar feelings and emotions. This observation seems consistent to me, not only in the case of the few passages chosen for GRAPH 1, but also when it comes to analysing the entire corpora introduced in this article. Second, our translators seem to privilege a rhetoric of antitheses, which can be of different genres. For instance, some may have already noticed in GRAPH 1 how the expression of negative emotions can coexist with its opposite, as in this verse: «and my delight is causer of this strife» (XVII, 14). One can further appreciate a series of selected antitheses and oxymorons in GRAPH 2 or more simple oppositions as in the following verses imitated by Wyatt in which *grief* resonates with *relief*: «Then if an heart of amorous faith and will | May content you without doing grief, / Please it you so to this to do relief» (XII, 9-11).



Graph 2.

The preference for the stylistic pattern of antitheses is influential. Indeed, an interesting example of this passional imaginary can be found in the sonnet of antitheses *par excellence* (of the kind known as *de oppositis*, e.g. *Rvf* 164 and 312 chosen by Peletier for the *Douze sonnets*). One may recall this was the sonnet included by Thomas Park in the Volume 3 of *Nugæ Antiquæ* (1779)<sup>32</sup> – from the Park-Hill manuscript<sup>33</sup> – preceding the two Harington of Stepney's 'Babylonian' sonnets in the section entitled «Sonnets by John Harington, Esq. And some Others, 1547»<sup>34</sup>. Edward Smith<sup>35</sup> ascribed this English transla-

<sup>32</sup> *Nugæ Antiquæ: being a miscellaneous collection of original papers, in prose and verse; written during the reigns of Henry VIII. Edward VI. Queen Mary, Elizabeth, and King James. Selected from authentic remains by the late Henry Harington, and newly arranged, with illustrative notes*, vol. III, ed. Thomas Park, London, J. Dodsley, Pall-Mall, and T. Shrimpton, 1779.

<sup>33</sup> Park-Hill MS. Add. 36529 (British Library). Abbreviation: *P*.

<sup>34</sup> The Park-Hill MS. section includes a version after *Rvf* 134 (*P*, ff. 32r), one imitation from Petrarch (*Rvf* 84, *P*, f. 33r), one Petrarchan sonnet (*P*, 33v), and versions of two 'Babylonian' sonnets (*Rvf* 136, *Rvf* 138, *P*, f. 35v).

<sup>35</sup> EDWARD P.M. SMITH, *An edition of British Library, Additional MS 36529*, 2 vol., Doctoral Dissertation (unpublished), University of Sheffield, 2014, vol. II, pp. 97-100 [online: <ethos.bl.uk>].

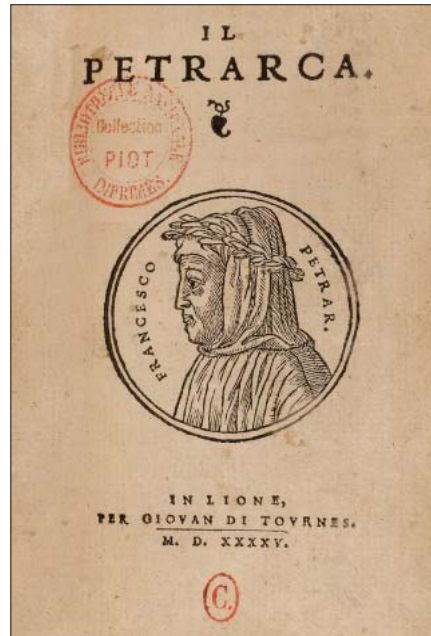
tion of *Rvf* 134 to Wyatt. A brief analysis of this sonnet – the only one translated by both Peletier and Wyatt – denotes their concern for expressing passions and emphasising the sufferings caused by love.

Pace non trovo, e non hò da far guerra,  
 E temo, e spero, et ardo, e son un ghiaccio,  
 Et volo sopra'l Cielo, e giaccio in terra,  
 Et nulla stringo, et tutto'l mondo abbraccio.  
 Tal m'hà in pregion, che non m'apre, né serra,  
 Ne per suo mi riten, ne scioglie il laccio,  
 Et non m'ancide Amor, e non mi sferra,  
 Ne mi vuol vivo, ne mi trahe d'impaccio.  
 Veggio senz'occhi, e non hò lingua, e grido,  
 E bramo di perir, e cheggio aita,  
 Et hò in odio me stesso, et amo altrui:  
 Pascomi di dolor, piangendo rido:  
 Egualmente mi spiace morte, e vita.  
 In questo stato son Donna per vui.

ABAB ABAB CDE CDE

*hendecasyllable*

[*Rvf* 134, De Tournes, 1545, CV]



Paix je ne trouve, et n'ay dont faire guerre:  
 J'espere et crain, je brulle, et si suis glace:  
 Je vole au Ciel, et gis en basse place:  
 J'embrasse tout, et rien je ne tien serre.  
 Tel me tient clos, qui ne m'ouvre n'enserre,  
 De moy n'a cure, et me tourne la face:  
 Vif ne me veut, et l'ennuy ne m'efface,  
 Et ne m'occit Amour ny ne desserre.  
 Je voy sans yeux, sans langue vais criant:  
 Perir desire, et d'ayde j'ay envie :  
 Je hay moymesme, autruy j'aime et caresse:  
 De deuil me pais, je lamente en riant:  
 Egalemeut me plaisent mort et vie:  
 En cest estat suis pour vous ma maîtresse.

ABBA ABBA CDE CDE

*decasyllable*

[Peletier, *Douze sonnets de P.*, in *CEP*, 1547, 1.CV]

I find no peace and all my war is done.  
 I fear and hope, I burn and freeze like ice.  
 I fly above the wind yet can I not arise.  
 And naught I have and all the world I seize on.  
 That looseth nor locketh, holdeth me in prison  
 And holdeth me not, yet can I scape no wise;  
 Nor letteth me live nor die at my device  
 And yet of death it giveth me occasion.  
 Without eyen I see and without tongue I plain.  
 I desire to perish and yet I ask health.  
 I love another and thus I hate myself.  
 I feed me in sorrow and laugh in all my pain.  
 Likewise displeaseth me both death and life,  
 And my delight is causer of this strife.

ABBA ABBA Cdd CEE

*pentameter*

[Wyatt, Sonnet XVII (16<sup>th</sup> c.), ed. Rebholz, 1978]

Despite the strong coherence with the semantic matter of the source text, small details can help us to enter the translator's psychology. A translated word is sometimes just a fissure. If we look inside,

an entire imaginary presents itself to us, allowing us to see into the translative project and the translator's subconscious. Peletier uses elaborate solutions that show, on the one hand, his interest in the 'physiology of passions'<sup>36</sup>, and on the other hand, his desire to enhance the most intimate accents of the *Fragmenta*. For example, Peletier adds a *caresse* (1.CV, l. 11), which is absent in the source text, as if he wanted to enrich Petrarch's sonnet with a fusional and intimate emphasis. Like Peletier, Wyatt exasperates the emotional and corporal lexicon: cf. *stato* (*Rvf* 134, l. 14) and *strife* (XVII, l. 14).

One may notice the same practice in other translations: e.g. «*questo crudel ch'i' accuso*» (*Rvf* 360c, l. 44) and the much stronger *wicked traitor* (LXXIII, l. 41). Wyatt's additions also reveal a specific interpretation of his source: e.g. *languishment* (LXXIII, l. 68); «I nourish a serpent ... to sting» (LXXIII, l. 111-12); «honour and fame» (LXXIII, l. 129) which emphasises the «possible temporal and earthly benefits of love»<sup>37</sup>, as Rebholz remarked in his commentary.

A further surprising similarity between Peletier and Wyatt is revealed in the use of the word *mind*<sup>38</sup>. Wyatt translates, for instance, *anima stanca* (*Rvf* 173, l. 3) by *wearied mind* (XX, l. 3), or adds the term *mind* in his imitation of *Rvf* 98 (XVIII, l. 1), maybe to translate *cor* (*Rvf* 98, l. 3) or *brama* (l. 4). What is distinctive about Wyatt is that he seems to use the word *mind* not only in the physiological/spiritual sense (cf. *mente* *Rvf* 314, l. 1; *ame*, Peletier, 2.XLVI, l. 1), but also as a synonym for *heart* or *desire*. Indeed, according to Rebholz, in Wyatt's lexicon the word *mind* thus also refers to the faculty of knowing and loving the beloved, «including a strong element of *desire* – hence the mind's departure from the *heart*, the seat of desire»<sup>39</sup>.

### Conclusions

Although it is conjectural to establish a direct connection between Peletier and Wyatt, it is still possible to suppose, on the one hand, a reception pattern of Peletier's poetry in early modern England and,

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<sup>36</sup> See NATASCIA TONELLI, *Fisiologia della passione*, Florence, Edizioni del Galluzzo, 2015.

<sup>37</sup> See Rebholz's commentary on LXXIII, l. 129 (1978).

<sup>38</sup> It should be noticed that the author of *The Flores of Ovid's De Arte Amandi Ovid* (1513) uses *mynde* to translate not only *mens*, but also *animo*; furthermore, the *Principal Rules of the Italian Grammar* (by W. Thomas, 1550) translates *animo* by *mynde*.

<sup>39</sup> See Rebholz's commentary on XX, l. 3 (1978).

on the other hand, the transnational migration of a passionate imaginary from France to England through sixteenth-century French Petrarchist poetry – in the wake of Caterine Gimelli Martin and Hassan Melehy’s framework<sup>40</sup>. The epistemological frame provided by the theory of translation imaginaries, together with a basic lexicographical analysis, allows us to compare translation projects in very different linguistic spaces and contexts. It is plausible to suppose – and this is my hope for future projects – that the methodology of synchronic analysis sketched in this article can also be applied to very different epochs and multilingual corpora.

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<sup>40</sup> CATERINE GIMELLI MARTIN and HASSAN MELEHY (ed.), *French connections in the English Renaissance*, Farnham, Ashgate, 2013.